Marketing Strategy

An Analysis of Some of The Most Successful Advertising Campaigns

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An analysis of some of the successful advertisements (Indian perspective)

Introduction

Advertising plays a very predominant role for any marketer. Products no matter of how good quality, they may be, are of no use if they are not brought to the notice of the consumer. Advertising can be classified on the basis of target audience towards whom the advertising is directed. There could be different set of target audience. These are:

- Consumer (households)
- Industries
- Traders
- Professionals
- Institutions

In our study, we would be solely concentrating on the household sector. This sector dominates any other sector in terms of its goods and services. The complexity of human behaviour is one major factor which makes a job of marketer tough. The success of any advertising campaign depends on its effectiveness that is how effective it is in stimulating consumer to buy the product or at least give a thought to the product. There are various types of advertising media which can be used. But the choice of media is a very critical decision as a selection of wrong advertising media can lead to colossal resources and it can even have an impact on goodwill of a company. The media has to be selected taking into consideration the target audience and as a manager we also need to take into consideration the advertising budget.

Happydent chewing gum advertisement campaign

Confectionaries are purchased almost always on impulse and therefore, only way to create brand salience is through innovative advertising. Advertisements need to appeal to consumers across age brackets and socio-economic groups. Chewing gum is one of the most popular traditional confectionary items which have endured the test of time through suitable product evolution & innovation. Typically, chewing gum is made of Chickle, a natural latex product. If we look at the per-capita consumption of chewing gum in India it is only 8 per year as compared to 2000 per year in U.S.A & 1000 in Russia. The current size of the Indian chewing gum market is estimated to be about 1000 Crores (INR) thus it offers huge opportunity to companies like Perfetti & Wrigley in terms of market & new product development. Perfetti launched the brand ‘Happydent’ in 1970 and the brand has been growing ever since.

Rationale behind the ad: For Perfetti, launching a new gum in an already crowded Indian confectionary market was never an easy task. It entrusted the Happydent contract to the McCann-Erickson agency. In a country like India where people are not overly conscious about oral hygiene, the advertising message was supposed to be therapeutic. The ideas for
the ad revolved around the theme of what sparkling diamond-like teeth can do. The thunderbolt struck in the form of an extremely innovative idea. Based on the fact that “whitening” is perceived as a desired consumer benefit, Happydent took the liberty of dramatizing whiteness to a degree of unbelievable, a fantastical exaggeration. Thus was borne the bizarre idea of a human bulb—a man who is a professional bulb since his teeth are so white.

The advertisement: Perfetti van Melle, in July 2006 released this commercial for its Happydent White chewing gum. The Ad begins with a young man who is running towards a palace. The setting is that of a small town. On the way we see acrobats in many positions and in different places, like attached to light poles in the roadside, then in the front of cars and also upside down in swimming pools. The way the acrobats were positioned didn’t give a clear idea about the ad at the very first instance. The purpose of the ad became clear when the guy running towards the palace enters the palace and then takes his own acrobatic position in a large chandelier. As soon as they chew their Happydent White, they radiate so much light as to enlighten the whole palace and town. The commercial was a dramatic extension of a Happydent White commercial made in 2004, in which a smiling villager functions as the flash for a photographer. The same concept of teeth producing light was extended to the extreme in this commercial.

Targeting and Positioning: The commercial is a display of the glorious and luxurious side of India which involves royal palaces and princes’ and the live they lead. This was a clever way of positioning chewing gum as a natural product for Indian adults. For many Indians chewing gum in general was still perceived as a product for children, but Happydent White is clearly promoted for its beneficial effect on teeth. From getting attention from opposite sex to getting popular in your job the way one looks matters a lot. The visual definitely connects with the adult and it remains sparkling in the memories of all the Indians. By utilising the abstract humour, the brand succeeded in breaking from the clutter.

Impact of advertisement on sales: Soon after the launch of ad, spontaneous recall for the brand more than doubled to 16 percent, from the previous 8 percent in 2005. Market share simply doubled and trebled. Total brand awareness scores of Happydent doubled and grew dramatically to reach the 90 percent level. Gross national volume grew by 102 percent over 2005 figures. Happydent has also been successful in increasing health awareness amongst consumers thus making functional gums the most exciting sub-category within confectionery.
Amul-The Taste of India campaign

**Brand origin:** Amul, a brand of the apex organisation GCMMF, has been an excellent success story of a co-operative organisation – a concept not very popular in India. Its range of dairy products includes milk, butter, ghee, cheese, curd, chocolate, ice cream, etc. The establishment of Amul in 1946 was marked as an epoch in the White Revolution of the country. Amul has the largest distribution network for any FMCG company. It has nearly 50 sales offices spread all over the country, more than 3,000 wholesale dealers and more than 5,00,000 retailers. It is also the largest exporter of dairy products in the country. Amul is available today in over 40 countries of the world. In September 2007, Amul emerged as the leading Indian brand according to a survey by Synovate to find out Asia's top 1000 Brands.

**Amul girl:** Amul girl is a favourite ad character of many people because she has been around for so many years and yet there is a freshness and topicality that is appealing. ‘Utterly Butterly Delicious!’ a ‘pun’ loving little girl, dressed in a polka-dotted frock is a character created by Sylvester da Cunha (founder of daCunha Communications) who made way directly into the hearts of millions with her bold tongue-in-cheek topicals. The history of the Amul girl can be traced back to 1967, when the first hoarding of Amul came up in Mumbai and became an instant hit, especially with housewives. The idea was creating a girl who would worm her way into a housewife’s heart. After 40-years, the bubbly Amul girl has found her way directly into the Guinness Book of World Records for the longest running campaign ever. Amul has always tried to focus on hoardings which bring maximum recognition & effectiveness to the brand and it is interesting to note that the Amul girl has always been flying high on the hoardings but never seen on television.

**Brand advertising strategy:** Amul's advertising strategy has followed the concept of 'Umbrella Branding.' Amul is the common brand name for most of its products across categories. Amul's advertising uses tongue-in-cheek sketches starring the Amul baby commenting jovially on the latest news or current events. The pun in her words has been popular. Its ad campaign ‘Amul doodh peeta hai India,’ conceptualised & created by FCB-Ulka, was drafted to proclaim its leadership position and was targeted at people across all income categories. Its corporate campaign – The Taste of India caters to people belonging to all walks of life & across cultures.

How Amul brought in innovation in advertising:

1) In India, food was something one couldn't afford to fool around with. It had been taken too seriously, for too long. Amul's communication team decided it was time for a change of image. The image changeover was required because the earlier advertisements were very routine and boring.

2) This use of mascot as a marketing medium highlights the clever use of topical advertising by GCMMF using humor, to generate higher brand recall. It landmarked out the utility of hoardings as an effective marketing communications tool for marketers.

3) Amul's magic charm lies in the catchy lines. It created the humour anybody would enjoy by not pandering to one's nationality or certain sentiments. The communication was pure and simple, everyday fun.
4) Amul realised that huge ad campaigns are not always necessary, what is needed is creativity and ingenuity and a genuinely interesting way to interact with customers, tell them your story and engage them in a conversation, even if you are selling something that is so commoditized like butter. If an Advertisement has all this, it will achieve the purpose for which it has been designed.

**Advertising using Hoardings:** Amul has been making extensive use of hoardings for promoting its flagship brand ‘Amul Butter’ since 1966. Amul had taken a gamble by using Mascot Advertising with its blue haired frock girl and it has paid them rich dividends. The advertisements are in the outdoors category and are communicated at busy junctions in all major cities across India. Amul had used outdoor advertising to a good effect. With the middle class people as their targets they were able to create an image for their brand in the minds of consumer. Amul does not belong to an era. It has moved along with time reacting to the new events through time. A new ad is apparently created every week and these ads revolve around the latest happening thing (good/bad/ugly) in the country (or local states) and can be anything associated with politics/sports/movies/people/laws/general events etc. The ads are very creative, witty, humorous, whacky and sometimes controversial but invariably elicit a laugh, chuckle or at least a smile from almost everyone who understands the context. The ads relate butter to the topic of thread in a very amazing & intriguing manner-primarily by playing with words.
Impact on sales: 50 years after it was first launched, Amul's sale figures have jumped from 1000 tonnes a year in 1966 to over 25,000 tonnes a year in 1997. No other brand comes even close to it. All because a thumb-sized girl climbed on to the hoardings and put a spell on the masses. Amul is an excellent example of a company making the optimal utilisation of media to promote its products. With advertising and marketing expenditures amounting to less than one percent of its total revenues, Amul stands out for its quality and variety. It is indeed, The Taste of India.

Fevicol Advertisement Campaign

Few brands enjoy the status of being synonymous with the category of product they represent. Fevicol is one such brand. The Fevicol story began in 1959, when the Parekh Group floated Pidilite Industries to capitalize on the potential market for synthetic resin adhesives, or “white glue” in India. Sold in its signature blue and white packaging, this legacy brand is a generic name in the adhesive category in India. It is available at over 50,000 stores across the country. Initially the brand was launched as easy-to-use glue for
carpenters, but later on, Pidilite decided to take it further, and soon Fevicol became a household name. Today, the flagship brand of Pidilite Industries has an approximately 60 percent market share in the overall adhesives market in India. The brand's reputation for its consistent focus on quality was propagated through word of mouth publicity, and has led to the brand enjoying a high level of trust among its target audience. Fevicol is today present in 54 countries worldwide.

Advertising Strategy: One of the main reasons for Fevicol's popularity is the creative marketing strategy, including successful advertising campaigns created by Ogilvy & Mather. Fevicol advertisements over the years have always been remembered. Right from Bob Cristo wrestling with a chair made of Fevicol, to a politician who is glued to his chair, to the hen that laid unbreakable eggs, to the overflowing bus, to the joint family that refuses to fall apart, every piece of communication developed by Ogilvy & Mather has broken clutter, increased sales and at the same time entertained the viewer. Pidilite capitalise on its brand property of 'bonding' by extending it from the tangible benefit associated with Fevicol to an intangible level where there would be a 'bonding' between the brand and the trade, the brand and the customer.

O&M has been consistently pursuing to build brand associations with bonding so as to make bonding a metaphor and invoke diverse associations and meanings in the consumer's mind. The objective is to appropriate bonding as a Fevicol attribute.

Fevicol's communication proves that involving communication based on understanding the consumer as a person - and not just as a professional, a housewife etc always strikes a chord. In the early years of Fevicol advertising, the effort was to demonstrate physical bonding. Gradually the communication moved to establishing Fevicol as a bonding simile - "Fevicol jaise chipak gaya". And what we see today is a reinforcement of the bonding message at a lateral plane. Fevicol's famous ad, which shows a rickety, overcrowded truck with many people hanging onto it, is a satirical take on the crowded travel conditions in India. It steers towards subtlety, because it mirrors real life and says a lot without 'literally' saying anything. Such ads are generally targeted towards adults and are a great hit internationally too. The Fevicol ad won a Silver Lion at Cannes and award at The One Show and was also a finalist at the Clio Awards.

Target customer: The target consumer of Fevicol is the carpenter "who has basic education and speaks only his mother tongue". However, Fevicol's communication has a more broad-
based appeal, which has helped increase salience in a low-involvement category. Fevicol advertising brings a smile to the face of the individual; be the individual a carpenter or the end-user of the furniture so that even the non-target viewer has come to associate Fevicol with bonding.

**Tata Tea Jaago re Campaign**

The brand Tata tea over the years has stirred from being a ‘Single Product Offering’ to having offerings across all segments and ‘Price Value Equations’. The company has been in the tea extracting business for the past 80 years.

**Positioning:**

- Tata Tea Jaago re shifted the positioning from the brand that wakes people up to one that **awakens** them- into being aware of the social problems surrounding them. It is aiming to communicate to consumers in terms of ‘Emotional-Moral appeal’.
- Jaago Re, the new campaign, has kick started across the country on leveraging a unique position that tea enjoys in our culture with attempting to migrate tea from being a physical and emotional revitalizer to becoming a catalyst for ‘social awakening’.
- Spanning the length and breadth of India, Tata Tea appeals to a wide spectrum of consumers of all demographics. Tata Tea today; is poised to take a quantum leap in terms of growth, relevance and consumer personification subject to buying motives.
- To internalize the tea experience and externalize social awakening, probably the first time any brand is taking on the mantle of social responsibility in such a manner.
- Tata believes its youth oriented market and operational focus will emotively connect with issues that drive the Heart, Mind and Soul of India's emerging social consciousness.
- As a category leader Tata Tea functions ‘Reinforcement’ in the minds of the customer that allows them to enjoy quintessence through Social Empowerment.
- The ad has primarily targeted the Indian youth who is eligible to vote, in turn to make them prospective consumers.
- The Jaago Re campaign was devised with an aim to establish a social awakening among the youth, to motivate them to vote.
- In case of target audience mass communication was done through TV, Radio and Websites.
- The dialogue delivery is strong and it depicts the youth has realized and has taken a step ahead for the betterment of the country.
- The campaign is not only a call to action but a platform which provides any potential voter all the information and facilitation he or she needs to become part of the electoral process.
Axe Effect campaign

AXE is a cool, iconic, youth brand available in more than 60 countries around the world. It was launched in India in 1999 and has already become the largest selling Male Deodorant in India. Axe deodorant was launched in India during 1999. The brand launch was very quiet and theoretically the brand was having the strategy of Slow Skimming i.e. High Price Low Promotion. The Axe Body Spray advertisement shows an average-looking guy being panned over by multitudes of gorgeous girls. The guy keeps on spraying Axe all over his body and while he’s doing this, girls from everywhere are clamouring to get close to him. He has on his face an expression of utter bliss, while the girls have the looks of pure longing. This advertisement is just one of the many in Axe’s marketing campaign that portrays Axe products as powerful tools to attract women.

Positioning:

- The brand is targeted at male aged 16-25.
- To help men in attracting the fairer sex better than ever.
- Leverage Nightlife and Promotions in a cool, sexy, fun way to showcase brand identity.
- The biggest strength of this brand is the underlying message or the DNA which is that the brand users are high on Confidence and always for the Axe users, Girls makes the First Move.
- We think the biggest competitive advantage of this brand is its complete monopoly over this brand proposition.
- All its campaigns revolve around the central theme of Seduction where Girl makes the first move.
- The advertising stresses on psychological and emotional motives such as building self-esteem or enhancing one’s ego or self-image i.e. customer first feels then learns and then go for the product.
Surf Daag Ache Hai Campaign

Hindustan Unilever Limited introduced Surf in 1959, introducing the first detergent powder into the country. At the time, housewives used laundry soap bars to wash clothes. Surf offered them significantly better clean, with much less effort. Surf was the first national detergent brand on TV; the brand used TV to effectively educate their consumers on how to use detergent powders in a bucket for a better wash. Surf Excel made a big “splash” with their “Daag Achhe Hai” advertising campaign. The advertisement features a brother and sister duo walking home from school, when the little girl falls into a puddle of mud. This advertisement is universally well-loved. This is so because it does a lot of things right. It makes use of children’s appeal to get the advertising message across.

Positioning:

- The advertisement does what seldom others do i.e. cater to the emotions and sentiments of the viewers and succeeded with it.
- The advertisement generates a sense of bonding. Viewers without siblings, too, can relate to the advertisement and the actions of the little boy.
- Although there is no obvious targeting, it is done so through indirect means.
- Most mothers are concerned when their children come home in dirty and messy clothes. This advertisement, not only sends out the message that Surf Excel will help you wash them out, but that also there is no need to fear stains.
- It focuses on the people rather than the product. The sentiments, actions and emotions of the people are highlighted and showcased throughout the advertisement in one form or another.
- Although Surf Excel is a premium brand, this advertisement caters to all the income grades and all classes of people, across age groups.
- The brand and product are positioned as accessible to all people, whoever and however they may be. The brand image created through this advertisement is phenomenal.
The advertisement leaves people with a warm feeling. This feeling also transfers to the product and brand. Thus, this advertisement can definitely be called an advertising success.

### Naukri.com Hari Sadu Campaign

Naukri.com is India's No 1 job site. It provides a common platform for companies, head hunters and job seekers to exchange information quickly and effectively. Naukri.com is the 5th most popular website in India across all categories with a database of 6.5 million registered users. With over 20,000 companies trusting their experience in them, it has a very large user base. The advertisement is setup in an office environment. The whole dialogue takes place in an office room. There are two young employees and a rude boss shown in the advertisement. All the people forming the youth segment can easily identify themselves with these two persons in some way or the other. The boss shown here is totally arrogant and rude which is more of a fictitious thing but adds a content of humour to the whole advertisement. The ad ends with the message 'Jobs are Back' and 'Bye Bye Recession. Hello New Year'.

### Positioning:

- The advertisement is very appealing, especially for the youth of India.
- Naukri.com caters largely to people between 25 and 45 years.
- It instills the current as well as prospective employees with the idea that there is no need to get scared by authoritative and the overpowering environment of the organizations.
- It is an excellent commercial which speaks out clearly what it wants to convey to its target segment viewers.
- The commercial was first released on YouTube and went on air over the weekend. The target group was the ones online and since online video is getting so popular.
- Establishing relationships with a large number of corporate and recruitment consultants has created a winning proposition in terms of its extensive database and client list.
Incredible India Campaign

Incredible India campaign was launched by the Ministry of Tourism, Government of India, in a bid to take advantage of the vast untapped potential of India as a tourist destination. Historically, India was one of the less-preferred international destinations with neighbouring Southeast Asian countries like Malaysia, Singapore and Thailand attracting far more tourists. The unorganised and mottled promotions by state-run tourism boards, Indian delegates, and local tour operators, failed to create a unified image of India.

The Incredible India campaign aims to address this problem and differentiate India from competing destinations by developing a unique, upmarket image. It lures affluent tourists, and now even the business community, across the world by projecting India’s spiritual, cultural and geographic diversity. The campaign in its various phases has focused on the Himalayas, wildlife, yoga, ayurveda, festivals as well as spiritual therapy that uniquely identify brand India and have proven to be an attractive proposition for foreign travellers.

The results of the campaign have been incredible too. In 2006, there has been a 15% increase in tourist traffic, as opposed to the targeted 10%. And Indian tourism industry’s performance is much better compared to its global counterpart. There is also an increase in per capita tourism foreign exchange earnings, and India is now second only to the US in this regard.

The campaign has won several awards including the highly coveted EURO EFFIE award, a first of India.
Airtel Express Yourself Campaign

Airtel comes to you from Bharti Airtel Limited, India’s largest integrated and the first private telecom services provider. ‘Express Yourself’ was successfully launched taking the ownership of the entire space of telecommunication and strengthening the emotional bond that Airtel had established with its customers over the years. It highlights the capability of Airtel in terms of performance and network coverage. The emotional angle was predominant it was a stark, black and white imagery that could stand out in what was becoming a highly commoditized, crowded market. Overall, Airtel is focused on functionality and efficiency. The Ad plays on the emotions of the audiences. This time Airtel uses real time clippings from historical events throughout the globes and used them in a superb way to win the hearts of the nation. From Mahatma Gandhi to Martin Luther King, from Winston Churchill to Dalai Lama, from Lata Mangeshkar to Nusrat Fateh Ali Khan, video footage of Sachin Tendulkar, then an old nun and Berlin Wall collapse. Every incidence has been described in a certain way to build sentiment. At the end we hear the signature A R Rehman Airtel tune and many candles coming together to form a giant sign of peace. That is the power of Human Expressions and that’s the way Airtel expresses itself to one and all.

Positioning:

They basically target customers on the basis of age and occupation.
Some of the types of telecom communications provided by Airtel are:

Prepaid connections: Airtel basically targets college students for these connection but many people whose age is greater than 25 also take this connection. So they are secondary audience.

Post paid connection: They target working people but many house wife and college going students use this connection.

SMS schemes many aged people use this feature but they are not targeted by company.

‘Express Yourself’ enables the brand to unify and connect across the entire base of our existing and prospective customers.

The ad was a differentiator in a core human truth that defines the category – which is that there are moments when you need to make your point, when you need to be heard.

Expressing and communicating are perhaps two of the most basic emotions. Airtel enables you to make your point in the most expressive way, anytime, anywhere.

‘Express Yourself’ allows us to connect at a deeper level and create a long-term platform for the brand.

Brand Airtel is a category leader straddling completely different market segments such as consumer, business and corporate, as well as different voice, data and payment platforms.

Tide Advertisement campaign

When Tide wanted to convey the value proposition of its product without using mass media, it used unconventional media. To illustrate that a little amount of Tide can wash a large number of clothes, it put up a 5.5 km long clothesline with 2400 clothes hanging on it and the Tide branding dotting it intermittently. The clothesline put up on the morning of June 15,
2007 in the city of Hyderabad at its historical Hussain Sagar lake, pleasantly shocked people, much like the ‘chaunk gaye?’ whiteness advertisements of the brand, known for shocking people.

The clothesline put up by the brand’s parent P & G as part of an integrated marketing programme designed by Arc Worldwide, went down in the ‘Limca Book of Records’ as India’s longest clothesline.

The idea sprung from a consumer research study that gave the insight that a homemaker’s primary concern was her family’s wellbeing; she believed that one of the ways she could contribute to the family was by making the most of her budget. The clothesline struck a chord with the population of Hyderabad, becoming one of the top conversation points with the people, and generating a lot of media buzz across the city over the weekend.

**Coca Cola Advertisement campaign**

Ever since its launch, Coca Cola campaigns had failed to connect with the Indian masses and produced only short-term results. One of the prime reasons for this was their abstract, westernised ad campaigns that could not make a mark on the Indians. But soon after, in 2003, its agency McCann Erickson revolutionised the beverage industry when it came up with a brilliant and effective campaign, ‘Thanda Matlab Coca-Cola.’ To even suggest Coca-Cola as a national cold drink, an all time thirst quencher, was a tall claim. But the ‘Thanda’ campaign aspired to achieve that mythical status.

The creative strategy was to connect with the rural masses as well as the lower socio-economic classes as against the traditional target audience of urban teens. The big idea was to use local lingo and cultural symbols, and create bold and memorable characters that target audience could identify with.

The first ‘Thanda’ campaign had Aamir Khan essaying six distinctive roles (a tapori, a Punjabi farmer, a Nepali guide, a Hyderabadi paanwala, etc.), each one a cultural symbol to connect with the diverse masses. All roles revolved around outdoor situations with the focus being on equating thanda with Coca-Cola. The interesting storylines, the creative execution of the commercials including the quirky and entertaining dialogues, as well as Aamir Khan’s acting increased the effectiveness of the ad.

Research after the campaign indicated that Coca-Cola beat arch rival Pepsi; the consumption average increased to 28.1% and the brand improved its stake in key markets (Punjab, Delhi, UP). It became the most preferred brand. The campaign also won its agency McCann Erickson the Grand EFFIE award, 2003.
Raymond Advertisement campaign

The year 2007 marked a significant turn for Raymond, which needed to explore other situations to communicate the theme of ‘The Complete Man.’ The brief given to the brand’s
advertising agency was to make the campaign youthful and romantic, and the agency took bold steps in that direction.

With the intention of connecting with the young consumers, the storyline for the new creative had a young man and his fiancée in their engagement party, where the protagonist and his friends had a surprise waiting for the lady. As the couple went inside, they were greeted with the song ‘Aaj kal tere mere pyar ke charche har zaban par’, a Hindi classic epitomising the depth of romance with a tinge of mischief.

The creative tried to connect with younger audiences by bringing in an element of romance, naughtiness and irreverence – the surprise being planned by the husband with his friends for his wife denoting naughtiness as well as romance. At the same time the ad highlighted the conforming Raymond man who touched the feet of his parents and sought their blessings. Hence, the ad created an impact among the youth without moving away from its core consumers.

Another significant initiative was in making the signature tune more contemporary, which also turned out to be a major recall element for the consumer. A pulsating tune was created which was lapped up by the audience.

With the new campaign in 2007, the brand achieved a growth rate of 7% in terms of sales, which is significant considering that the market is saturated. In terms of effectiveness, the results can be summarised as below:

- Through innovative media mix the brand has achieved a Share of Voice (SOV) of 40%. The nearest competitor is at a SOV of 12%.
- In the suiting category the brand achieved a 49% top-of-the-mind recall. The nearest competitor is at 12%.
- Raymond has achieved an audience mindshare of 53%. The nearest competitor has achieved a mindshare of 13%.
Cadbury’s Dairy Milk advertisement campaign

Since its launch in India, Cadbury’s Dairy Milk has promised ‘a moment of pure magic’ through its best-tasting chocolate. Through years, Dairy Milk has stood for an array of emotions such as shared family values, togetherness, celebration, fun, personal enjoyment, wholesomeness, etc. During its launch years, the hurdle to overcome was of getting people to accept chocolates, which were primarily considered a western taste. To do this it positioned itself as ‘the perfect expression of parental affection.’

This helped the chocolate- manufacturer gain ground with the masses, but when it did a brand audit in the ‘90s, it found both positive and negative brand associations: chocolate was considered a) an indulgence product, b) the prerogative of kids alone, and c) bad in excess.

To increase consumption and break the brand free from stagnation, the challenge facing Cadbury was to extend the relationship to grownups. Hence, it embarked on a new
campaign ‘The Real Taste of Life.’ Through a string of television commercials that depicted grownups dying for and eating Cadbury’s Dairy Milk in various situations, Cadbury sent the message that it was a chocolate for the kid in everyone and perfect expression of impulsive, joyous feelings. Additionally, the variety of situations shown in the commercials founded the belief that chocolates can be eaten anytime, anywhere.

While, ‘The Real Taste of Life’ campaign had many memorable executions, the one with the ‘girl dancing on the cricket field’ has remained etched in public memory as the most spontaneous and uninhibited expression of happiness.

The campaign went on to be awarded ‘The Campaign of the Century’ at the Abby awards, positioned Dairy Milk as the provider of avenues for freedom of expression, and successfully built a relationship with the adult audience.
Santro is a fine example of successful branding. It is a classic example of successful marketing in Indian context. Santro was launched in India in 1998. When Hyundai was contemplating its foray into the Indian market, it was planning to launch a C segment car (Accent). But however, Hyundai changed its strategy and launched Santro in the tough small car market. Santro is the best example of managing a product lifecycle. Santro has managed to keep its market position by regular upgrades, product changes, re-launches and repositioning. It has been consistent in delivering excellent quality and functional performance throughout its life. The brand is still a preferred upgrade for many middleclass car users.

**Segmentation, Targeting and Positioning:** Santro was initially positioned on the design aspect. But later, Santro was positioned as a complete family car. The brand was initially targeting those 800 users who wanted to upgrade into the B segment. The target market was the 35-45 yrs middleclass Indians. All through these years, Hyundai also came out with product improvements and upgrades. Santro Zip plus was launched focusing more on the zippy nature of the car. With the onset of competition from Maruti who launched Alto and Wagon R and Tata Indica which displaced Santro from the second position brand faced the issue of looking dated. It was time for Hyundai to reposition the brand. Hyundai changed Santro completely in 2003. The entire design was changed and new Santro was launched as Santro Xing. Santro along with the new looks also changed its TG from 35-45 to 25-30 years. The brand felt that Santro should be considered as the first car rather than the upgrade.

**Santro advertising rationale:** Shah Rukh Khan is considered the face of the company as he has endorsed almost all Hyundai brands. The move is a strategic one to add creditability and brand recall to a car brand of Korean origin so as to gain foothold in highly competitive segment of cars in India. Shahrukh also has a mass appeal and conveys youthness. Santro Xing launch ad also featured SRK and Kim. Santro Xing gave a new life to Santro. The new ad tried to emphasize on the functional attributes of the car as it seemed more spacious and the looks were contemporary. Santro also roped in Priety Zinta as the brand ambassador. The brand wanted to appeal to the first time car buyers. To catch the young buyers, brand was positioned as "Sunshine car”. Sunshine was communicating two intangibles: Freshness and youthful attitude. The brand was moving to a "Change your life" positioning. This was the reason to bring in Priety, who was the sunshine girl. The big idea was that Santro will bring sunshine to your life. The last campaign of Santro was highlighting the virtues of Santro users. The campaign was to portray Santro users as smart and intelligent and the ad was pitted against a similar campaign of Wagon R.